



LUIGI INFANTINO



Derek Allen Photography

S. A. GORLINSKY

(Under the auspices of Comus Art Society Ltd.)

presents

LUIGI INFANTINO

(Tenor)

At the piano: JEANNIE REDDIN

PROGRAMME

(I)

AMARILLI

Caccini
(1558-1615)

The words of this song run: "If you should doubt my love for you, Amaryllis, look into my heart and you will find engraved there the words, 'Amaryllis is my beloved.'"

LASCIA GH'IO PIANGA

Handel
(1685-1759)

This song comes from the opera "Rinaldo," and admirably conveys the impression of restrained sorrow. It is written in the universal "aria form" of the time, a major first part, a minor middle section, and a return to the first theme. That the composer was particularly fond of this lament for "lost liberty" is proved by the fact that he used it in several of his later works.

SE CERCA SE DICE

Pergolesi
(1710-1736)

One of the earliest writers of opera, Pergolesi died when only 26, but wrote 15 operas in his brief career. This aria comes from "L'Olimpiade," first produced in Rome in 1735. It is sung by Megacle, who was deeply in love with Aristeia, daughter of King Clistene. The King, however, decreed that all his daughter's suitors should compete in the Olympic Games, the prize being Aristeia's hand in marriage.

(II)

PIETA, SIGNORE

Stradella
(1645-1681)

This is a touching plea to the Lord for mercy, and, as far as is known, is the only song written by this Italian composer.

TU GH'AI LE PENNE, AMOR

Caccini
(1558-1615)

This is another of Caccini's delicate songs of love. Caccini is generally regarded as being the composer of the first opera ever produced, in 1600, though some experts dispute this claim.

VADO BEN SPESSO - - - - - *Salvator Rosa*
(1615-1673)

In this little air, the lover avows that though he cannot always be near his beloved, his burning desire for her remains unchanging.

(III)

IL MIO TESORO (Don Giovanni) - - - - - *Mozart*

Donna Anna has rushed off in pursuit of her father's murderer, leaving her lover behind, disconsolate. In this superb air, Don Ottavio expresses his tender feelings towards her.

UNA FURTIVA LAGRIMA (Elisir d'Amore) - - - - - *Donizetti*

The peasant, Nemorino, has perceived a tear on the lashes of Adina, the wealthy village maiden who had formerly spurned him, and he realises now that she loves only him.

INTERVAL

(IV)

CHE GELIDA MANINA (La Bohème) - - - - - *Puccini*

In searching for a key she has dropped, Rudolfo's hand touches that of Mimi, the pretty little sempstress. Grasping it in his own, he explains who he is and how he makes a living.

QUESTA O QUELLA (Rigoletto) - - - - - *Verdi*

We are in the court of Mantua in the 16th century. The Duke of Mantua, in this lively aria, boasts to his courtiers of the amorous conquests he has made.

(V)

DICITENCCELLO VUIE - - - - - *Falvo*

This group of typically Italian traditional songs, warm in their passions and emotions, starts with a characteristic Neapolitan love-song.

A VUCCHELLA - - - - - *Tosti*

"Your dear little mouth" is the title of this song in Neapolitan dialect, in which the singer extols the several endearing features of his loved one. The nose, eyes, hands, are all described with the Italian diminutive termination, which implies affection as well as smallness.

SICILIAN LULLABY - - - - - *Infantino*

This charming song, usually sung to guitar accompaniment, introduces Luigi Infantino as a composer, and is one of the many original compositions he has had published and recorded. Who better than he to sing of his native Sicily?

PASSIONE

Valenti

"The further away you are, the closer I feel you near me . . . who knows what you are thinking of, what you are doing at this moment." Thus runs this Neapolitan's song of yearning for his far-away lover.

TARANTELLA NAPOLETANA

Rossini

The alternative title to this gay piece is "La Danza," and it vividly describes the breathless whirl of the famous traditional dance of Naples. Each boy finds a partner and joins in a round dance, while the full moon shines over the sea.

TORNA A SORRIENTO

De Curtis

The young lover has learnt that his sweetheart is leaving Sorrento, never to return. He reminds her of the glories of their native place, the scent of the orange blossom, the murmur of the sea, and pleads with her to come back one day.

A DISTINGUISHED

COLUMBIA ARTIST

**Luigi
Infantino**

For details of recordings
see the Columbia Catalogue

COLUMBIA



the finest name on record

LUIGI INFANTINO

LUIGI INFANTINO is probably one of the youngest tenors to become a recognised star at La Scala, Milan. He is still well under thirty, and yet has already enjoyed fame for some six years.

At 21, he was heard by British troops singing at the San Carlo Opera House in Naples, and soon became their popular favourite. They nicknamed him "The Infant," and even at that early age he had thirteen leading rôles to his credit, including The Duke in *Rigoletto* and Rodolfo in *La Bohème*.

He has a lovely lyric tenor voice, of full quality, and achieved his lifelong ambition when in 1947 he sang for the first time at the Scala. Before that he had sung often at the Teatro Reale in Rome, and in 1946 was in this country, singing with the San Carlo Opera Company from Naples, which included several performances at Covent Garden.

He has already toured the United States giving recitals, and recently returned from a tour of the Middle East. Last summer he undertook an extensive tour of South Africa, Rhodesia and Kenya, where he was loudly acclaimed in all the principal cities.

JEANNIE REDDIN

JEANNIE REDDIN received her early musical education in the famous Loreto Abbey, Rathfarnham, in her native Dublin. She pursued a brilliant course in piano, violin and general musical studies and after further studies in Manchester, gained her L.R.A.M. teacher's diploma in London.

Miss Reddin became répétiteur of the Dublin Grand Opera Society and other Dublin musical societies and accompanied Luigi Infantino last year on his recital tour. She is deputy accompanist of Radio Eireann and a deputy member of the Radio Eireann Symphony Orchestra.

LUIGI INFANTINO

1952 Tour

Feb. 9th	Royal Festival Hall	London
Feb. 12th	Usher Hall	Edinburgh
Feb. 13th	St. Andrew's Hall	Glasgow
Feb. 16th	Music Hall	Aberdeen
Feb. 20th	Caird Hall	Dundee
Feb. 22nd	City Hall	Newcastle
Feb. 24th	Royal Festival Hall	London
March 2nd	Savoy Cinema	Cork
March 6th	Savoy Cinema	Limerick
March 8th	Theatre Royal	Dublin
March 11th	Colston Hall	Bristol
March 13th	Central Hall	Newport
March 16th	Empire Theatre	Cardiff
March 19th	Philharmonic Hall	Liverpool
March 21st	Town Hall	Birmingham
March 23rd	Town Hall	Leeds
March 26th	Albert Hall	Nottingham
March 28th	Free Trade Hall	Manchester
April 2nd	Town Hall	Middlesbrough
April 5th	City Hall	Sheffield

Concert Management:

S. A. GORLINSKY Ltd.,
123 Pall Mall, London, S.W.1

S. A. GORLINSKY

Presentations 1952

EILEEN JOYCE (Recital Tour—40 Concerts
January–April)

LUIGI INFANTINO (Recital Tour—20 Concerts
February–April)

DON COSSACK CHORUS
(Director—**SERGE JAROFF**)

LILY PONS

TAGLIAVINI

SIR THOMAS BEECHAM Bt.
with
ROYAL PHILHARMONIC ORCHESTRA

SIR JOHN BARBIROLI
with
HALLÉ ORCHESTRA

ANDRE KOSTELANETZ
with
ROYAL PHILHARMONIC ORCHESTRA

Exclusive Representation of

TEATRO ALLA SCALA
MILAN
AND THE
World's Foremost Artistes

S. A. GORLINSKY LTD., 123 PALL MALL, LONDON, S.W.1